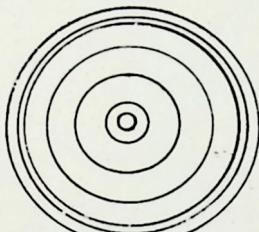
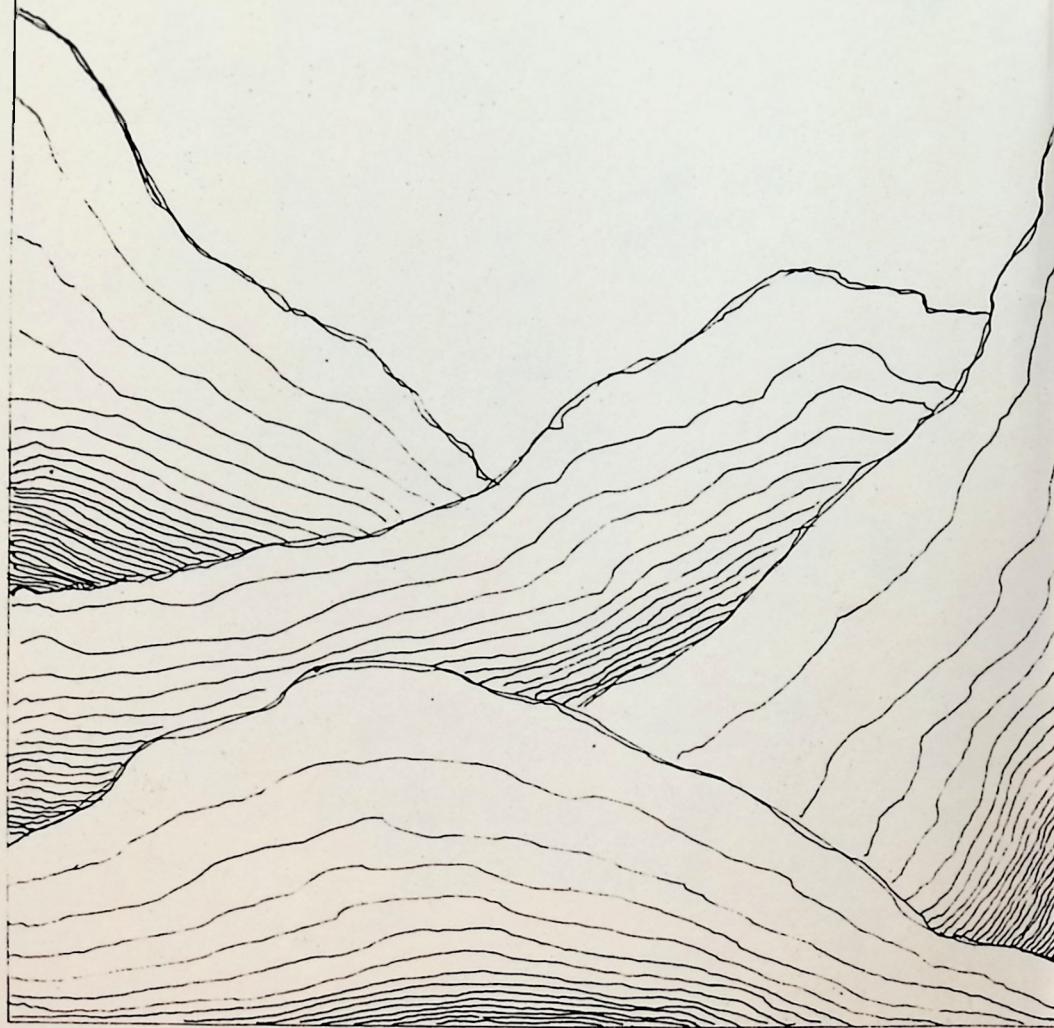


KSOR
GUIDE
MAY 1978

F M



90.1 With Dolby !



KSOR GUIDE an arts magazine

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Cover: "Lee's Lily" by Lyle Matoush
Inside Cover by Vlasis Albanis

The KSOR Guide is published monthly by Southern Oregon State College 1250 Siskiyou Blvd., Ashland, Oregon 97520, with funds for subscribers and advertisers.

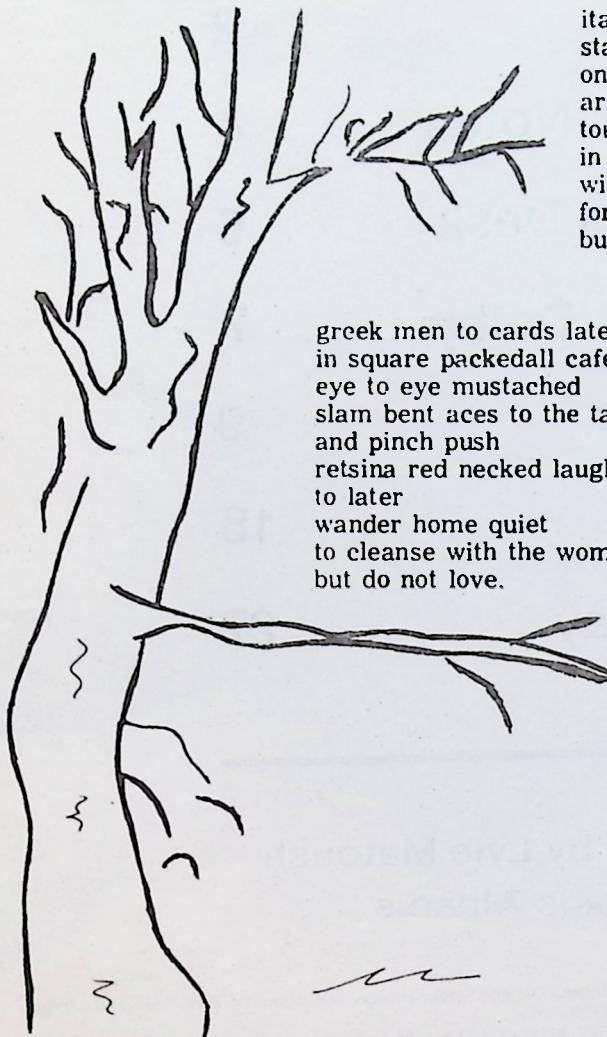
The Guide encourages the submission of articles, artwork and poems by readers. Submission will be considered for publication if submitted with a written authorization for publication.

KSOR operates on a frequency of 90.1 from a transmitter located on Mt. Baldy, outside of Phoenix, with a power of 1.95 KW. Our Grants Pass translator is licensed for operation on 91.3 FM.

Our telephone number is 482-6300. We welcome your comments. Call or write us.

Poetry

gumpa



italian men society apart
stand
on sunday corners
around small unlinened tables
touch arm & arm
in tobacco breath talks
wine drinking waiting
for the women they know
but do not love.

greek men to cards late gather
in square packedall cafes
eye to eye mustached
slam bent aces to the table
and pinch push
retsina red necked laugh
to later
wander home quiet
to cleanse with the women they dirty
but do not love.

Mary O'Leary

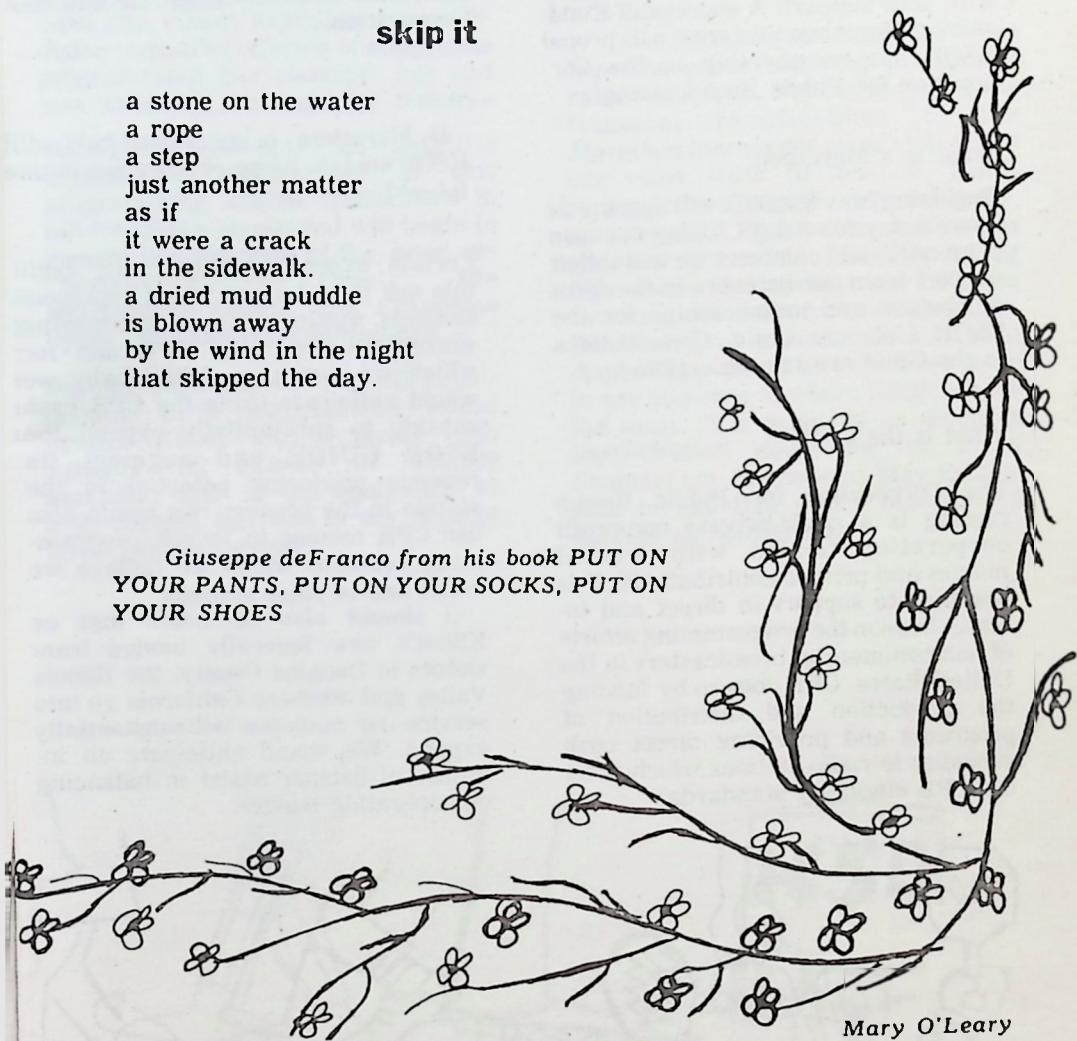
chiuso

long alwayswars enginemachine breath
shivers and sucks
the grey cold
green old
roman air.

skip it

a stone on the water
a rope
a step
just another matter
as if
it were a crack
in the sidewalk.
a dried mud puddle
is blown away
by the wind in the night
that skipped the day.

*Giuseppe deFranco from his book PUT ON
YOUR PANTS, PUT ON YOUR SOCKS, PUT ON
YOUR SHOES*



Mary O'Leary

Another

Because KSOR is deficit funded, and at present it costs approximately \$10,000 a year more to operate this station than we have in our accounts, the need for another Fund-raising Marathon is readily evident. But this Marathon is not intended just to balance our books. We believe KSOR has grown dramatically in three years, largely with your support. A successful Fund-raising Marathon this year will propel KSOR into membership in the Corporation for Public Broadcasting.

What is a Marathon?

Beginning May 5 KSOR will operate 24 hours a day for 7 days. Using our own personnel and volunteers we will solicit support from our listeners in the form of pledges and memberships for the KSOR Listeners Guild. Contributions to the Guild are tax deductible.

What is the CPB?

The Corporation for Public Broadcasting is a quasi-private non-profit corporation funded with federal monies and private contributions. It is designed to support in direct and indirect fashion the programming efforts of non-commercial broadcasters in the United States. CPB does so by funding the production and distribution of programs and providing direct cash subsidies to radio stations which meet the CPB eligibility standards.

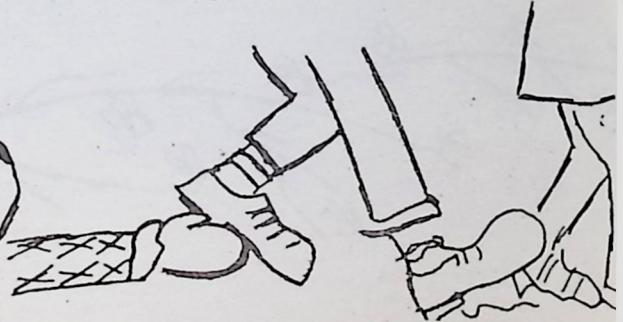
What role will the Marathon play?

A successful Marathon will bring KSOR into compliance with the membership requirements for joining CPB. We require an \$85,000 annual operating budget minimally to join. The Marathon, we hope, will bring us to that level in order to get us into the Corporation.

If Marathon is successful how will KSOR sustain its operating costs in the future?

Certain expenditures currently built into our base budget would represent savings against the programming we now receive from NPR and for which we now pay. Additionally we would anticipate using the CPB cash subsidy to substantially expand the KSOR GUIDE and augment its revenue producing potential to the station in the process. We would also use CPB monies to launch programming ventures which we believe we could sell to other stations.

It should also be noted that as KSOR's new federally funded translators in Douglas County, the Illinois Valley and northern California go into service our audience will substantially expand. We would anticipate an increase in listener assist in balancing our operating budget.



Mary O'Leary

Marathon?!

What benefits will KSOR derive from CPB membership?

At the present time KSOR is ineligible for full membership in the NPR (National Public Radio) network. KSOR purchases tapes from NPR which are limited in scope. Full npr membership confers direct access to the NPR interconnected line, at no cost, and makes available a tremendously expanded offering of educations programming, live classical, folk and jazz concerts, and special features.

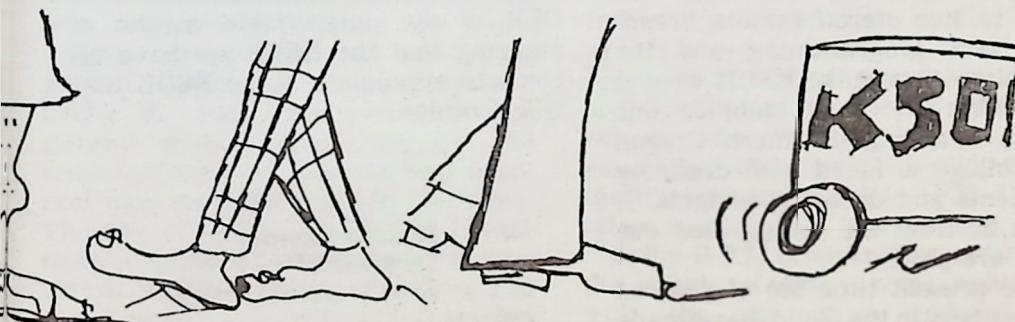
As NPR constructs its satellite distribution systme all of this programming will be transmitted in full frequency stereo and will begin to include live concerts of the great orchestras af the country, the Metropolitan Opera, San Francesca Opera, and similar organizations.

Beyond eligibility to join NPR, at-taining CPB qualification would provide KSOR with a direct cash subsidy in excess of \$20,000 annually. This is the equivalent of a 30 percent increase in our present base operating ubdget.

Another Marathon?

Yes, out of necessity we are holding another Marathon. It is a tremendous undertaking for us to broadcast continuously in the fashion we do for this annual activity. If we sound tired at times — we are. If we sound elated at times — we hope we shall have cause to be.

If we sound dejected at times — we hope the phone will ring shortly and raise our spirits. But beyond all of the financial ramifications to the Marathon there is one other motive and one other truth to mention. KSOR strives to be a resposnive broadcaster, a station that "listens" as well as one which is listened to. But it is during Marathons that radio truly becomes two-way. We hear from one another. We hear what pleases you and what displeases you and we hear from those in our audience to whom KSOR means the most. It is probably as much as psychological event for us as a financial one. We hope on May 12 to be able to call this year's Marathon a success on both counts.



From the Director's Desk

This month, as we inaugurate our long-delayed Dolby encoding system and again welcome the Chicago Lyric Opera broadcasts to KSOR, our principal attention is focused upon the upcoming KSOR fund-raising Marathon. This year, as never before, we critically need your continued and expanded support for this station.

Elsewhere in this month's GUIDE you will find a more detailed explanation of the necessity for again holding a Marathon and an explanation of our goals in doing so. But to put matters succinctly, it is presently costing about \$10,000 more to operate KSOR each year than we have. Neither businesses nor radio stations long endure on that basis. Were we to spend \$10,000 less you would have less of a radio station to hear and we would have reduced prospects for attaining financial stability. For KSOR as a public broadcaster is involved in a process that requires that we spend money to generate new revenues, in this case from the principally federally supported Corporation for Public Broadcasting (CPB).

I do not think you want less of a radio station to listen to. All of your mail and telephone calls have applauded our extended hours, our increased attention to live stereo remote broadcasts, NPR programming and the other things that make KSOR what it now is. Yet we must stabilize this station's financing. Southern Oregon State College is faced with declining enrollments and declining budgets. It will not be from the college that our deficits are paid.

At the present time 500 of you, as paid members in the Guild, have made

an extremely critical difference in this station's growth. For those of you who joined during the last Marathon we need each and every one of your renewals during the next Marathon. And we need more new members. Tell your friends about KSOR and encourage those who haven't helped to support us to do so.

This month's Marathon is a unique opportunity to stabilize KSOR's financial problems and thereby consolidate and preserve the growth we have made these past three years. At the same time it is an opportunity to enrich our programming in effect at no additional cost. I anticipate a committee of local citizens who support this station will match, dollar to dollar, all pledges received during the Marathon. We have a \$9000 goal for the Marathon. With those matching monies that \$18,000 will balance this year's operating deficit and also buy our membership in CPB. As a member of CPB, KSOR will automatically receive in excess of \$20,000 annual subsidy toward operating expenses.

This is a critical step at a critical time. We are at a crossroads in KSOR's development and must choose the kind of service and kind of station that will endure. I believe that membership in CPB is the only viable means of assuring that the KSOR we have all come to appreciate is the KSOR that will continue.

Ronald Kramer
Director of
Broadcast Activities

The Switch to Dolby

By John Patton, Technical Director

KSOR will add Dolby processing to all programs beginning May 1. This will affect both stereophonic and monophonic broadcasts. Dolby processing will improve the quality of the sound for listeners who have an FM Dolby receiver. This improvement may be especially helpful in areas where KSOR reception is weak. Listeners who do not have a special receiver will be able to listen to KSOR in the same way they have in the past; there will be very little change in the sound of KSOR when heard on a conventional non-Dolby FM radio.

The Dolby system reduces background noise through a special electronic circuit. It has been found that any technique of reproducing sound adds its own noise to some degree. For instance, a tape recording will have tape hiss that can be heard during quiet passages. An FM broadcast has several inherent sources of noise that are mixed with the desired programming. By putting music or other program material through a Dolby circuit before it is recorded or broadcast and again when the program is played back, the noise introduced by the recording or broadcast is noticeably reduced.

The Dolby system was developed by Dr. Ray M. Dolby (who was born in Portland, Oregon.) He established the Dolby Laboratories and began this work in 1965. The first system, Dolby A, was designed to improve the sound quality in professional recording studios. Later, a simpler system, Dolby B, was developed that has gained wide acceptance by the manufacturers of cassette and open-reel tape recorders used in the home. The use of Dolby B with FM broadcasting began experimentally in June 1971 at WFMT, Chicago. Full time FM broadcasting with Dolby B was started in February 1972 by WQXR, New York.

Dolby Laboratories in San Francisco has reported that more than 140 radio stations now have Dolby broadcast equipment.

The Dolby B system used for home tape recorders is the same as used for FM broadcast except for the addition of "pre-emphasis." Pre-emphasis is a method currently used in FM broadcast to reduce background noise. Before a program is sent from the transmitter, the high frequencies are boosted by pre-emphasis. When the program is received, "de-emphasis" is used in the radio or tuner to reduce the same frequencies by exactly the same amount they were boosted in the transmitter. Because of this, high frequency background noise that is present in the FM receiver is reduced also.

The amount of pre-emphasis to be used by all FM stations was standardized about 30 years ago when FM broadcasting was in its infancy. This standard pre-emphasis is defined technically as 75 microsecond. However, microphones and recording equipment have been improved a great deal in recent years. As a result, programs have more high frequency content now; enough to cause a serious imbalance between FM broadcast modulation levels of high and low frequencies. Many engineers have, therefore, wanted to see the pre-emphasis standard reduced to give a better balance between high and low frequency modulation levels. The problem with lowering the pre-emphasis is that programming would sound dull on all present day receivers set to the 75 microsecond pre-emphasis; the change would make these receivers obsolete. FM Dolby offers a solution to this problem.

Dolby B FM broadcasting combines the effects of Dolby noise reduction with the use of a reduced 25

continued on next page

more on...

Dolby

microsecond pre-emphasis. These two techniques balance nicely to give a natural sound to listeners without Dolby equipment. Those who do have Dolby FM receivers will receive programming with added clarity and a noticeable reduction in background noise. Technically, background noise is reduced 10 dB. (Please note: a Dolby FM receiver will not improve the sound quality of an FM station which does not use Dolby processing.)

Dolby B units that are manufactured as a part of a tape recorder or FM receiver are adjusted at the factory and do not need readjustment by the user. However, some Dolby units are in use which require Dolby level calibration. For such units KSOR will transmit the Dolby tone. The level calibration is performed according to procedures listed in the instruction manual for the particular unit. KSOR will transmit the Dolby tone on a schedule that will be listed monthly in

this program Guide. The Dolby tone has a frequency of 400 Hz and has a distinctive "blip" every half second.

FM receivers that are equipped with Dolby have the Dolby trademark on the front panel as well as a Dolby switch. KSOR listeners who have an FM receiver without Dolby in their stereo system may, if they wish, add a separate Dolby unit. In many cases a cassette or open-reel tape deck with Dolby can be switched into the receiver circuit to process the Dolby signal. Also, it is necessary to change the FM receiver de-emphasis from 75 to 25 microsecond. If a 25 microsecond switch is not provided on the FM receiver or Dolby unit, a compensator can be added. A commercially made compensator, the Switchcraft 621, is available locally. A hi-fi or stereo store can furnish the compensator and provide information about the correct hookup of your Dolby B system.

Program Changes

DURING THE MARATHON ALL REGULAR PROGRAMMING WILL BE SUSPENDED, EXCEPT BROADCASTS OF THE NEW YORK PHILHARMONIC, THE CHICAGO SYMPHONY, AND THE LYRIC OPERA. HOWEVER, MUSIC OF THE STYLE CUSTOMARILY PROGRAMMED DURING EACH TIME PERIOD WILL BE HEARD. IN ADDITION THERE WILL BE A REGULAR SERIES OF IN-STUDIO GUESTS.

SUNDAY

8 A.M. ANTE-MERIDAN

9:15 AM ABC NEWS

9:45 EUROPEAN REVIEW

10 AM — WORDS & MUSIC

Early and baroque music interspersed with poetry and dramatic readings.

11:30 — FOLK FESTIVAL USA

Offering of sound portraits in a live-on-tape format from folk music events and gatherings across the country. Hosted by NPR's Steve Rathe.

1:30 PM — BBC SCIENCE MAG.
News reports about recent research and discoveries in the world of science.

2 PM — KEYBOARD IMMORTALS

Joseph Tushinsky of Superscope, Inc. presents this weekly series of 19th century piano music recorded and played on the "Vorsettzer".

3 PM — SUNDAY SUPPLEMENT
An in-depth look at various arts: ethnic music, poetry, concert music, folk music prose, humor, etc.

7 MARATHON

14 THE MASS — Three settings of the mass in non-traditional forms; Rock, Jazz and Argentine Folk.

21 THE BRAINS TRUST + A World War II BBC program wherein a panel including Sir Julian Huxley, Prof. C.E.M. Joad and Commander A.B. Campbell discuss listener's questions.

28 THE GAELIC HOUR - guest host Bill Neely surveys bagpipes of Europe.

4 PM SISKIYOU MUSIC HALL

5-7 MARATHON

5-14 Cello Concerto in E minor, Op. 85 Elgar)

5-21 24 Piano Preludes, Op. 11 (Scriabin)

5-28 An Oxford Elegy (Vaughan-Williams)

6:30 PM — VOICES IN THE WIND

A weekly omnibus magazine of the arts. Material from NPR stations & free lance producers across the country. Hosted by musician and author Oscar Brand.

7:30 PM — NEW YORK PHILHARMONIC

Weekly broadcast concerts by the New York Philharmonic now in its third broadcast season.

7—Erich Leisdorf, conductor
Lorne Munroe, cellist

Stravinsky: Symphony in Three Movements

Britten: Cello Symphony

Schumann: Symphony No. 1

14—Andrew Davis, conductor

Kodaly: Dances from Galanta

Sibelius: Violin Concerto

Prokofiev: Symphony No. 6

21—James Levine, conductor
Christoph Eschenbach, pianist

Berlioz: "Le Corsaire"
Overture

Ligeti: Atmospheres

Beethoven: Piano Concerto No. 2

Dvorak: Symphony No. 8

28—Andre Kostelanetz,
conductor
Rossini: Semiramide:
Overture
Rossini-Britten: Soirees
Musicales
Saint-Saens: Piano Concerto
No. 2
Ravel: Tzigane
Mendelssohn: Symphony No.
4, "Italian"

9:30 PM — JAZZ REVISTED

10 PM JAZZ CONTINUED

10:30 PM JAZZ

MONDAY

8 A.M. ANTE MERIDAN
9:15 AM ABC NEWS
9:45 FOOD FOR THOUGHT
10 AM FIRST CONCERT
5-1 Apollon Musagete (Stravinsky)
5-8 MARATHON
5-15 Symphony No. 1 in C minor,
Op. 11 (Mendelssohn)
5-22 Violin Concerto in D (Brahms)
5-29 Piano Sonata No. 31 in A flat,
Op. 110 (Beethoven)

12:15 PM KSOR MIDDAY NEWS:
ABC NEWS, IN THE PUBLIC
INTEREST, AIR QUALITY
REPORT

3 PM CONCERTS FROM GERMANY

4:30 PM PEOPLE AND IDEAS
5 PM — JAZZ CONTINUED

Vignettes in music of contemporary jazz figures hosted by Dennis Sherwood.

5:30 P.M. - CONSIDER
THE ALTERNATIVES

6 PM KSOR INFORMATION
SERVICE

6:15 PM ABC NEWS

6:19 PM SISKIYOU MUSIC HALL

5-1 Symphony No. 3, "May First" (Shostakovich)
5-8 MARATHON
5-15 "Ivan The Terrible" Oratorio (Prokofiev)
5-22 Piano Quintet in A, Op. 81 (Dvorak)
5-29 Eine Kleine Nachtmusik (Mozart)

9:15 PM TALK STORY

9:45 PM ROCK

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& GOOD COMPANY

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SALAMI
PICKLES
FRUIT
CHEESE SPREAD

JUST A SHORT WALK FROM
THE SHAKESPEARIAN THEATER

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482 2202

TUESDAY

8 A.M. ANTE MERIDAN
9:15 AM ABC NEWS
9:45 900 SECONDS
10 AM FIRST CONCERT

5-2 Raga Abhogi - Kanada
(Shankar)
5-9 MARATHON
5-16 The Nutcracker Ballet
(Tchaikovsky)
5-23 Psalmus Hungaricus, Op. 13
(Kodaly)
5-30 (Traditional Memorial Day)
Variations on "America"
(Ives)
In Flanders Fields (Ives)
Mass in Time of War (Haydn)

12:15 PM KSOR MIDDAY NEWS:
ABC NEWS, IN THE PUBLIC
INTEREST, AIR QUALITY
REPORT

3 PM — KENT IN CONCERT
Weekly concerts from Kent State
University.

4 PM — PUBLIC POLICY
FORUMS

These forums explore major public
policy issues. They feature face-to-
face encounters by well-known
authorities of differing views, and
questions and comments from
experts in public policy. Produced
by the American Enterprise Institute
for Public Policy Research.

5 PM CONCERT SOVIET

5:30 PM CHATTERBOX

6:00 P.M. — KSOR IN-
FORMATION SERVICE

6:15 PM ABC NEWS

6:19 PM SISKIYOU MUSIC HALL

5-2 Piano Sonata in A minor, Op.
164, D. 537 (Schubert)
5-9 MARATHON
5-16 Symphony, 1962 (Fine)
5-23 Piano Concerto No. 14 in E
flat, K. 449 (Mozart)
5-30 (Traditional Memorial Day)

9:15 P.M. - BBC SCIENCE
MAGAZINE

9:45 PM ROCK
10:00 PM ROCK PREVIEW
courtesy of SISTER RAY
RECORDS
Medford

CABARET

- Delicious Lunches & Dinners
In A Delicious Setting
To Delicious Music
- Our Menu Features
International Specialities
- Our Musical Menu Features
Jazz, Ethnic Dance Ensembles,
And Major Monthly Concerts

Cocktails-Wine-Beer

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OPPOSITE POST OFFICE
488-0883

WEDNESDAY

8 A.M. ANTE MERIDAN
9:15 AM ABC NEWS
9:45 TRANSATLANTIC PROFILE
10 AM FIRST CONCERT

5-3 (Sun Day)
Sunrise (Houhaueess)
Suntreader (Ruggles)
5-10 MARATHON
5-17 Tannhauser - Complete opera
(Wagner)
5-24 Piano Concerto No. 2 in D
minor, Op. 40 (Mendelssohn)
5-31 Tristan und Isolde - complete
opera (Wagner)

RICHARD WAGNER FESTIVAL AT BAYREUTH, 1977

KSOR is pleased to present two special live performances from the 1977 Bayreuth Festival. The two broadcasts will each offer a Wagner opera from the famed German Festival founded by the composer, Richard Wagner, 101 years ago.

Since the Texaco-Metropolitan Opera season will be followed immediately by the Chicago Lyric Opera Saturday mornings on KSOR, These Deutsche Welle recordings will be presented during First Concert. "Tannhauser" will be heard beginning at 10:00 A.M., Wednesday, May 17. Two weeks later, on Wednesday, May 31, we will hear "Tristan and Isolde," also beginning at 10:00 A.M.

KSOR invites you to listen for these special broadcasts from Bayreuth of Wagner's "Tannhauser" and "Tristan and Isolde" May 17 and 31.

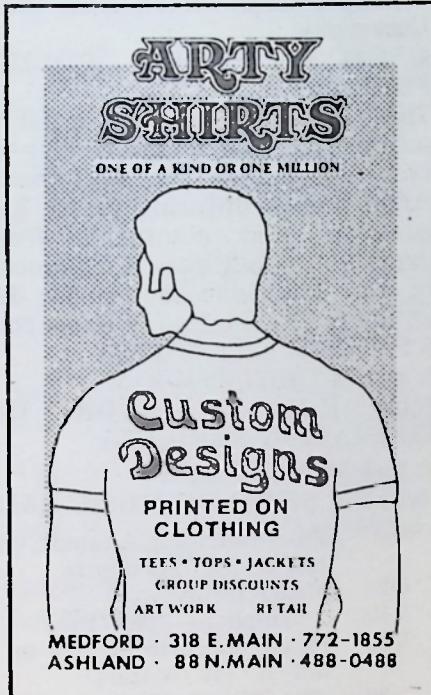
12:15 PM KSOR MIDDAY NEWS:
ABC NEWS, IN THE PUBLIC
INTEREST, AIR QUALITY
REPORT

3 PM — EARLY MUSIC

4 PM TALK STORY

4:30 SPECIAL OF THE WEEK

5:30 LEARNING ABOUT
LEARNING
5:45 PM BEYOND PERSONAL
LIMITS
6 PM KSOR INFORMATION
SERVICE
6:15 PM ABC NEWS
6:19 SISKIYOU MUSIC HALL
5-3 (Sun Day) Americana
(Thompson)
5-10 MARATHON
5-17 String Quartet No. 6 ?(1939)
(Bartok)
5-24 Symphony No. 2 (Walton)
5-31 From Behind the Unreasoning
Mask (Reynolds)
9:15 VINTAGE RADIO
9:45 ROCK



THURSDAY

8 A.M. ANTE-MERIDAN
9:15 AM ABC NEWS
9:45 LEARNING ABOUT
LEARNING
10 AM DOLBY TONE
(30 seconds)
10 AM FIRST CONCERT
5-4 Organ Concerto in F, Op. 137
(Rheinberger)
5-11 MARATHON
5-18 Symphony No. 3 in C, Op. 52
(Sibelius)
5-25 Cantata No. 4 "Christ Lay in
the Bonds of Death" (Bach)
12:15 PM KSOR MIDDAY NEWS:
ABC NEWS, IN THE PUBLIC
INTEREST, AIR QUALITY
REPORT
3 PM BALDWIN WALLACE
CONCERTS
4 PM GLOBAL ARMS RACE
4:30 MBARI MBAYU

5:30 900 SECONDS
5:45 HOLISTIC HEALTH
6 PM KSOR INFORMATION
SERVICE
6:15 PM ABC NEWS
6:19 SISKIYOU MUSIC HALL
5-4 Symphony No. 2 "The Four
Temperaments" (Nielsen)
5-11 MARATHON
5-18 Concerto for Two Guitars &
Orchestra (Santorsola)
5-25 Piano Fantasy in C, "Wan-
derer," Op. 15 (Schubert)

SPECIALS:

May 18 — Symphonic Wind Ensemble,
live from SOSC Music Recital Hall, 8
p.m.
May 25 — Vocal and Jazz Ensembles, 8
p.m., live from SOSC Music Recital
Hall

9:15 JAZZ REVISITED
9:45 ROCK



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FRIDAY

8 A.M. ANTE-MERIDAN

9:15 AM ABC NEWS

9:45 WOMEN NOW

10 AM FIRST CONCERT

- 5-5 MARATHON
- 5-12 Symphony No. 8 in C minor (Bruckner)
- 5-19 Whit Sunday Vespers: Gregorian Chants
- 5-26 March and Divertimento No. 10 in F, K. 247 & 248 (Mozart)

12:15 PM KSOR MIDDAY NEWS: ABC NEWS, IN THE PUBLIC INTEREST, AIR QUALITY REPORT

3:00 PM — KEYBOARD IMMORTALS
(see Sun. 2:00 PM)

4:00 PM — FOLK FESTIVAL U.S.A.
(see Sun. 11:30 AM)

6 PM KSOR INFORMATION SERVICE

6:15 PM ABC NEWS

6:19 SISKIYOU MUSIC HALL

- 5-5 MARATHON
- 5-12 Serenade, Op. 24 (Schoenberg)
- 5-19 Siegfried's Rhine Journey and Funeral March from "Götterdämmerung" (Wagner)
- 5-26 Three Nocturnes (Debussy)

8 PM CHICAGO SYMPHONY

- 5 I Verpri Scillani Overture (Verdi)
- Arias (Verdi)
- James Levine, conductor
- Marisa Balvany, soprano

12 Barber of Seville Overture (Rossini)

Symphony No. 1 in F Major, Op. 10 (Shostokovich)

Death and Transfiguration, Op. 24 (Richard Strauss)

Don Juan, Op. 20 (Richard Strauss)

Sir Georg Solti, conductor

19 Symphony No. 5 in B-flat (Bruckner)

Daniel Barenboim, conductor

26 Piano Concerto No. 2 in B-flat Major, op. 83 (Brahms)

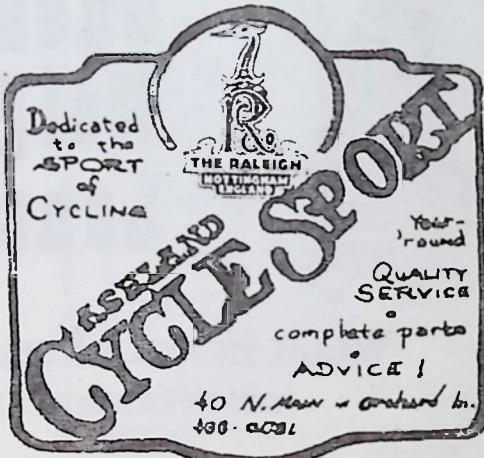
Symphonic work to be announced

Carlo Mario Giulini, conductor

Daniel Barenboim, pianist

10 PM JAZZ ALBUM PREVIEW
courtesy of RARE EARTH, Ashland

10:40 JAZZ



SATURDAY

8 A.M. ANTE MERIDAN

9:15 AM ABC NEWS

9:45 THE WAY WE LEARN

10 AM DOLBY TONE
(30 seconds)

10 AM ROSSINI

10:30 DUTCH SOLOISTS

11 AM CHICAGO LYRIC OPERA

6—Peter Grimes (Britten)
13—Orfeo ed Euridice (Gluck)
20—Manon Lescaut (Puccini)
27—Il Barbiere di Siviglia
(Rossini)

2:00 OPTIONS

3 PM MUSIC HALL DEBUT

MARATHON

Grieg - Romantic Melodies
Sibelius - Symphony No. 4
Richard Strauss - Le
Bourgeois Gentilhomme -
Suite
Der Rosenkavalier - First waltz
sequence

4 PM SISKIYOU MUSIC HALL

5-6 MARATHON
5-13 Six Paganini Etudes for Piano
(Liszt)
5-20 Don Quixote, Op. 35 (R.
Strauss)
5-27 Symphony No. 4 in E flat,
"Romantic" (Bruckner)

7 PM EARPLAY

6—THE HUNTER GRACCHUS—A play about a young man who lives between two worlds: one a mythical life that takes place inside his head and the other a harsh reality.

13—ANOTHER VISIT WITH JOHN HOWARD GRIFFIN—

A portrait of the author of BLACK LIKE ME, in his own words and from his readings.

20—WINGS—An elderly woman whose brain has been severely damaged by a stroke explores the topsyburvy world she has involuntarily entered.

27—THE TEMPTATION GAME—A play about a man who has lost touch with his feelings, set in Medieval England.

8:00 PM — COOKIE JAR

A porpourri of abusrdity and information.

9 PM LIVE FROM THE VINTAGE INN

KSOR broadcasts live performances of local artists.

10 PM LITHIA SPRINGS SPECIAL

A program of folk and contemporary music and comedy.

12:00 AM — WEEKEND JAZZ

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S

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EUROPEAN REVIEW

FOOD FOR THOUGHT

900 SECONDS

TRANSATL

WORDS & MUSIC

FOLK
FESTIVAL
U.S.A.

BBC SCIENCE MAG.

KEYBOARD
IMMORTALSSUNDAY
SUPPLEMENT

SISKIYOU

MUSIC

HALL

VOICES IN THE WIND

NEW YORK
PHILHARMONICJAZZ REVISITED
JAZZ CONT.WEEK END
JAZZCONCERTS
FROM
GERMANY

PEOPLE & IDEAS

JAZZ CONT.

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Catnip

A Gothic Romance
by John Stafford

At times, it seemed the cat had always been living there. In fact, it had merely been left with him by a close lady friend for the winter holidays. The circumstances were in no way unusual, as nearly all of Gerald's small circle of friends were students, accustomed through long practice to spending the holidays with their families. Gerald, a graduate student, had no family with whom to spend his Christmas vacation; he had been more than willing to ease the unseasonal loneliness of his situation by accepting his friend's cat as a temporary diversion from several long-procrastinated seminar reports. As a companion, the cat was not what one might have expected.

It was rather a large cat; almost, one might say, absurd in its bulk. Its color was hardly remarkable, being but a dull slate gray with faint hints of a darker tiger stripe. Its extraordinary size notwithstanding, the most noteworthy aspect of the cat's demeanor lay in the depthless inscrutability of its glowing eyes. It is often said that animals endear themselves to their human caretakers or observers by means of what such people choose to recognize as a "human" quality, a soul if you will, reflected in the pools of the eyes. In the case of Gerald's visitor, on the contrary, a burning, yellowish tint gave its eyes a feverish intensity, while the closeness of their positioning made them seem to Gerald a continually fixed, calmly staring blaze.

At first, Gerald rather enjoyed the cat's company. It would slide its enormous bulk onto his chest as he lay reading, demanding attention and

pleasure. Gerald disapproved of such hedonism, especially insofar as it interrupted his study, but he graciously submitted to the cat's affectionate entreaties, and even grew to enjoy pummeling the back of the animal's neck with his fingers. There was a relaxing quality in the sound of the cat's purring, though the sound in itself was more like the self-indulgent snore of a contented drunk than like the ordinary, inquisitive feline rasp. But it was the cat's smile in which Gerald took the greatest delight — he had never before seen a cat that smiled, and the unconscious tightening of the cat's cheeks into a grin had more of the comically absurd in it than Gerald perceived in most of the action and events that formed his rather inactive life.

For several gray December days, the diversionary ploy succeeded and Gerald forsook most of his responsibilities in favor of his novel houseguest. His notecards lay untouched, and his typewriter sat covered. The positions of his bookmarks changed but little. He did manage to accomplish the more mundane tasks of his daily route, but for the most part life flowed by without Gerald's having taken much notice. The old beast fascinated him.

Especially interested in etymology, Gerald was in the course of developing his doctoral thesis on Shakespeare's career as an inventor of words. He had set himself the task, among the other scholarly treats awaiting digestions during the vacation, of cataloging the foreign language sources the Bard touched upon most directly in the coining of his many important contributions to the English tongue. Normally, so painstaking a task would have required hours and hours in the



illustrations by Jeanie Linn

university library, poring over a large heavy volume beneath a starkly fluorescent lamp. Gerald hated the library; he hated all the hustle and bustle of other students going on about their business. He resented the idle chatter of the undergraduates, by which he was easily distracted. In order to avoid this impossibly nasty bother, Gerald has been saving the meager remains of his already meager graduate fellow's stipened for quite some time. As a special Christmas present for himself, he had finally purchased the object of his scholarly desires.

Since its first publication in the late 19th century, the Oxford English Dictionary has been without doubt the most precise, the most detailed dictionary of the English language available. It is composed of thirteen massive volumes, and it is especially valued by scholars because it traces the meanings of words through their various shadings to the point at which they entered the language. A given definition is accompanied by quotations from English authors illustrating changes in meaning. It also includes the first noted use of the word.

In very recent years, the Oxford Press had seen fit to make Gerald's

project a bit easier by publishing a compact version, unabridged, in two volumes. Printed in microtext, four original pages to one in the new edition, it comes in a handsome case, with a magnifying glass to make it legible. The volumes are beautifully bound and the printing is meticulous; the set is, in short, a masterpiece of the bookmaker's craft. Often, Gerald would sit and leaf through the books, running his fingers over the sensuously polished paper, delighting even in the smell of the newly inked pages. Inevitably, Gerald would recognize the rarified silliness of his pleasure and would slide the books back into their case.

He always liked the sound the air made as it rushed from the case, displaced suddenly by the bulk of the large book.

On the day after an uneventful Christmas, Gerald returned from a brief trip to the grocery. He mounted the outdoor staircase to his second story apartment door and unlocked it. On the livingroom floor, its back broken, lay volume two. Several portions of pages, in various degrees of shreddedness, lay scattered about on the carpet. The magnifying glass, broken by its fall to the floor, was half-concealed beneath the heap of notes and papers swept to the floor.

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Upon one of the torn pages sat a large, but altogether neat, pile of the cat's waste.

After several moments of sputtering incomprehension, Gerald's incipient rage subsided to reflection. He realized somewhere within himself that the cat could not be held responsible for the full import of the outrage it had committed. After all, the cat is merely an animal, he reasoned, and animals are often given to such wanton acts of careless destruction. But as quickly as this perception had calmed him, the whole bloody humiliation of it once more brought his rage to the boiling point — an excruciating experience for Gerald.

He stamped into the bedroom, fuming, incensed, and immediately came eye to eye with the feline. The cat was sitting, forelegs crossed beneath his chest, its feverish yellow eyes glaring at Gerald from beneath a table. Gerald hissed a virulent obscenity as he advanced across the room, stalking his prey. The cat tensed in natural wariness, but showed no real signs of alarm save a quivering in its forelegs. At last, furious, Gerald lunged toward the cat, meaning to prod it into response with his boot, hoping in vain to force the beast to acknowledge its guilt. The cat jumped quickly from beneath the table, but with insufficient decisiveness to avoid the oncoming Gerald. As the cat fled, Gerald pivoted on one foot, then planted the other boot broadside in the leaping cat's ribs.

The effect was more akin to the perfect loft of a ball through the air than to the collision of moving objects. The cat sailed across the room, vomiting in its terror, and struck the wall at waist level. Like a cartoon caricature of itself, the cat slid down the wall and lay stunned on the floor. Its eyes rolled chaotically, and the head twitched, tilted at an angle. The cat's body seemed to shake with a convulsion or two, and then, after a moment of stillness and silence, it slunk warily from the room.

Having exorcised the demon within for the time being, Gerald returned to the carnage in the living room. Trying to survey the damage with a more dispassionate eye, he noted the cat's litter box — clean as an African beach. Damage to the valuable tome was found to be even more extensive than had immediately been apparent. Many pages were bent and folded, still others had been mutilated by the long, parallel rips of the animal's claws. Clearly it was not a simple matter of the cat's having inadvertently destroyed things left out through Gerald's own negligence. Having disposed of the fecal affront with a shudder of revulsion, he sat on the floor trying to sort the utterly destroyed from the partially damaged. The glass was undoubtedly beyond repair, shattered. The spine of the book was also manifestly broken. His spirits sank more and more as he realized repair to be a hopeless venture, and a sudden blast of renewed rage, and impotent rage, caught him at the brink of tears. Jerking his head up in frustration, he noticed the cat's form upon a high shelf of the bookcase, recovering from its trauma in the only place it could find a measure of safety. The beast lay, to Gerald's chagrin, in its customary position of repose, its facial muscles set in the exquisite Cheshire grin.

Quietly, Gerald rose and walked into the bedroom, where he sat heavily in his overstuffed reading chair, exhausted beyond his own comprehension. With his face buried in the fountain of his cupped hands and his elbows resting on his knees, he was the very figure of Dejection.

His whole concrete world suddenly seemed to dissolve and fade into a luminous translucence. He found himself surprisingly torn between his two entirely different reactions to the incident. His most natural impulse had been to do murder, to howlingly satisfy some primitive craving for revenge. This desire was mollified by a more

civilized response, the realization that the cat was but a cat and hence unaware of the moral restrictions used by humans to maintain their equilibrium and sanity.

Gerald considered himself a relatively genteel and civilized person, a rational person who, though he occasionally slept too much and often wore dirty socks, was more or less in favor of preserving humane behavior and a basic consideration for sentient beings.

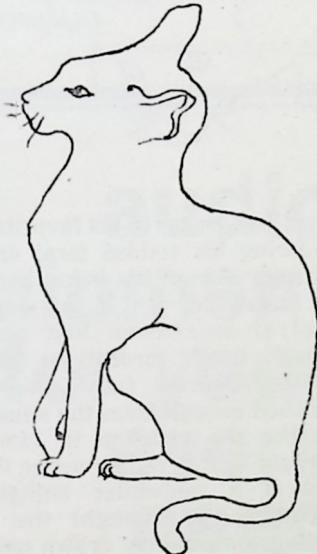
He wanted to obliterate the cat. His first impulse to kill had taken the form of throwing the animal bodily out the door. In his mind's eye he watched it make a sprawling arc to the icy cement below, to be left to its own injured devices in the near-zero weather. He rejected the plan as uncertain; it held some of the cathartic pleasure of actual murder, none of the purgation needed to absolve his acute craving for revenge. In a few seconds time, as he stood quivering over the ravaged book, he had concocted a second scenario to give him relief from the rage that threatened to engulf him. There was a large carving knife in the kitchen drawer, a very sharp one — Gerald often spent hours in a sort of meditative sharpening, hunched over a slow grindstone. He found it good therapy; he had until now considered the task to be almost entirely without application.

He had taken one step toward the drawer, his thoughts drawn to the knife as if by a magnet — a hurried and frantic step before the fully imagined consequences of his plan engendered a

loathsome image. He pictured himself, breathing heavily, scratched and torn to the elbow, the bloody knife in his hand. Blood was spattered on the walls and ceiling, and the mutilated cat lay, its fur hardened and caked with dull red, outstretched upon the sullied carpet. Its now glossy eyes still stared. Within the cavernous mouth the yellowed old teeth were dull and dry. An imagined breeze rifled the fur in the stillness.

Gerald's urge to action had wilted as this image forced itself into the gray room; it had required the time involved in walking into the bedroom to develop the rage requisite for punting the cat across the width of the room.

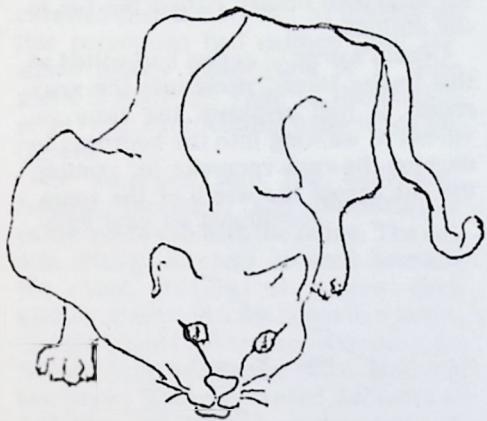
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ANNUAL MEMBERSHIP MEETING, KSOR LISTENERS' GUILD
ALL MEMBERS ARE URGED TO ATTEND.

WEDNESDAY, MAY 24th, 7:30 p.m., S.O.S.C. STEVENSON UNION, RM. 313.

- report on KSOR's current operations
- report on the Marathon and implications for the future
- annual election of officers



And now he sat in his favorite chair, pondering his sudden feral eruption. This ugly side of his being had taken him unaware, as if a monstrous spectral emanation had suddenly formed itself through a kind of amoeboid division. Only as he became detached enough from the situation to imagine the violence in him as a separate entity did he notice that the gray of a midwinter twilight had already crept thought the room. Feeling compulsively drawn out of his own mental predicament, he was grasped by an intolerable hunger, brought on by the recognition of evening. (Gerald thought himself a free man; of this response to darkness he was largely unaware.)

Walking into the kitchen with the intent of alleviating his hunger, Gerald flicked on the overhead light and opened the refrigerator, pulling out a medium sized steak on the verge of

turning, and extracting some vegetables from the freezer. He took the steak to the sink and carefully slit the plastic wrapper that held in all the blood. He carefully avoided spilling any of the juice on the floor or on himself, ran cold water over the denuded piece of flesh, and then laid it antiseptically upon a plate. Raw meat rather disgusted Gerald with its smell and clammy feel, and he was even more put off by the bloody plastic and cellophane wrapper the thing had come in; he held it gingerly in his outstretched hand as he walked it to the garbage, carefully watching the floor so that he might clean up any guilty drippings.

As he turned, he saw the cat hunched on the counter, ripping voraciously at the steak he had been about to cook. Kneading it with its front paws, claws extended and clutching it like a last meal, the animal was tearing large pieces out with each bite, shaking them back and forth. The entire performance was accompanied by a low, gutteral growling, a sort of "ogle" sound which crystallized the horror and barbarity in Gerald's mind. For a moment, he was stunned by the gory spectacle, unable to react in any way. In the next instant he shouted and rushed at the cat.

With the rush of movement, Gerald was again committed to a plan of murder. Regardless of the lack of catharsis, heaving the cat into the inky void would at least put end to this now overwhelming turbulence in his mind. It had become simply too much to bear. He quickly snatched up his gloves and jacket, hoping to avoid the cat's claws in the battle to come. He wisely opened the door, knowing that the size of the cat would prevent him from doing so when the deed was done. (Gerald was doing all of these very speedily, but he noted at the time that this was a very shrewd and orderly plan of procedure for dealing with a squirming and

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resistant cat.) He felt quite as lucid as he had ever hoped to feel, and with the icy chill now coming in through the door, he felt his senses keen with the anticipation of the hunt.

The cat, strangely enough, was sitting in the center of the living room floor, its back to the kitchen, calmly licking its paws and using them to groom the corners of its mouth. It sensed the danger only in the last instant before Gerald roughly grasped its belly and the scruff of its neck. Kicking and writhing, the cat struggled frantically to free itself from the grip of death. Near the door, however, the load became suddenly passive, the cat exuding only a piteous moan, a sound almost pleading for life; it was a noise that made the continuance of his plan seem suddenly void of satisfaction, empty of any meaning except the heinous guilt of a mortal crime.

For a moment out of time, Gerald held the cat in the very threshold of the door, listening to the chill breeze soughing through the leafless trees. The sound of black, ice-covered branches and twigs clicking and clacking against each other in the somber gray of evening created in him an uncanny sort of revulsion. He loosed his grip on the terrified creature and the animal immediately scrambled to the top of the bookcase.

Finally noticing the raw winter that was enveloping the whole apartment, he turned as if from a daze and, closing the door, walked into the other room. There he saw the cat, seated in its usual posture, high atop its now customary hiding place. The beast was not grinning now, he saw only an implacably piercing stare shone from its yellow eyes.

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The meat lay on the floor now, half-devoured, and the quick circuit of his associations was building an unbearable anxiety and headache. The only solution for the moment seemed to be a meal and a beer or two at the bar down the street; in an altered situation Gerald thought he might be able to confront himself calmly and get this matter straightened out.

Gerald stood outdoors at the top of the stairs, exhaling steam and pulling on his gloves. The cold was unpleasant, and he felt a slight anxiety about going out into the world. His apartment was a very safe place when undisturbed by internal dissension. Now, as he locked the door, sealing the warmth in, the place seemed to him deathly and unlocked the door, stepped halfway inside and flicked on the overhead kitchen light. Then quickly locking the door once more, Gerald descended the stairs. At the bottom he looked up to see the effect of the light.

The movement and the robust sound of his boots crunching through the ice and snow quickly eroded the torpor into which Gerald had fallen. He felt his spirits rising, and as he entered the bar, he felt good enough to notice a very attractive girl alone at the bar. He did not approach her, but he did not feel intimidated by her presence.

Sitting in a dark corner, he began to reflect on the events of the day. Until today, things had been proceeding so amicably. Then, all of a sudden, these disasters. Had he done anything previous to incur the cat's wrath? Forgotten to feed it? Not fondled it to its complete satisfaction? What could possibly have set the whole feud akindling? Groping with these questions, Gerald absent-mindedly ate his hamburger and french fries, smearing his fingers with ketchup.

If one could not expect civilized, moral behavior from a cat, then neither could one believe that any of his, Gerald's, acts might have ac-

tivated a conscious antipathy in the cat's brain. If the cat were not human on a moral level, then neither could it communicate with a human or blame any creature in terms of the rightness or wrongness of any given act. This seemed entirely plausible to Gerald until he started thinking about the nature of cats. Why, for instance, had the cat been regarded as a sacred animal by the ancient Egyptians? Cats had been mummified and buried with the pharaohs for centuries, and it had been a crime punishable by an ignominious death to harm a cat. By those standards, Gerald thought, he should be awaiting execution presently.

Was it because primitive priests had sensed some supernatural evil lurking within those hooded eyes, and had sought to placate it? Surely the destruction of his dictionary had been a happening of this order. Or was it because those ancients had found some genuine link between the being of the cat and a higher reality? In that case, then perhaps, acting in a positive role, the cat had been a sort of karmic agent, visiting a just destruction and deserved punishment on him, Gerald. Could it be that the cat was reading his thoughts and had detected his evil designs on its life? Or was he simply projecting a human malevolence into that pair of staring lasers that seemed to burn his flesh?

Deep in the muddle of these and similar questions, Gerald casually wiped ketchup on his face, paid for his meal, and, working on his molars with a toothpick, began to walk the two blocks to his home.

The cold and the noise of the December traffic gave Gerald's self-conscious mind a moment of respite, but as he closed the door and sealed himself into the silence of the apartment, the anxiety of his turmoil returned. He could not keep himself from the store of erudition which he had accumulated over the years, and

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his strange metaphysical speculations about the relation of man and cat began to take even more peculiar forms. The cat shifted in his mind, now, from a Tibetan demon which he was meant to overcome with a ritual exorcism as yet unknown, to the reincarnation of someone brutalized long ago by himself in a previous lifetime. While Gerald was wrapt in these meanderings, chin in hand on the arm of his reading chair, the cat lay curled on the bookcase in the other room, asleep. Having devoured the remainder of the steak, he purred contentedly.

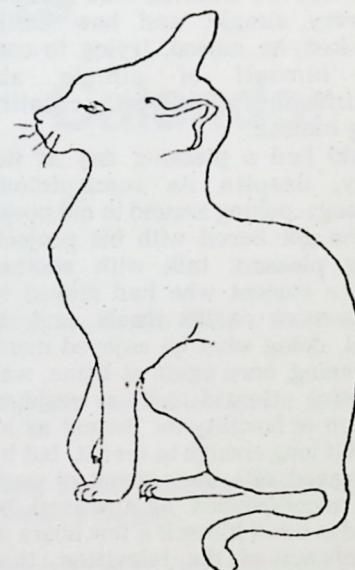
By the time that he had begun to speculate again upon the possibilities of the destruction of his book having been an act of cosmic symbolism, Gerald was too tired to continue thinking. It was late. His brain was beginning to feel like a flat tire, bald and punctured. His eyes were starting to blur uncontrollably. A combined twinge of relief and anger gnawed him with the thought of the library doors which the janitor would be locking within the hour. The conflict of these two emotions produced in Gerald, in addition to his inflamed consciousness, a heavy fatigue which suggested only his bed.

He shuffled off to the bathroom to brush his teeth, removing his glasses and sweater as he went, instinctively avoiding the chair and the corners and door frames as he pulled the sweater over his head. Switching on the bathroom light, he was startled by the look of his face in the glass. Two smudged finger streaks of dull red ketchup lay dried upon his cheek, recalling his vision of the cat's bloody murder. He laughed at himself for being startled, though amidst the laugh he was again reminded of his dictionary, temporarily forgotten amidst the mundanities of preparing for bed.

He turned on the tap and quickly washed his face. As he brushed his teeth, Gerald walked automatically

through the apartment, turning off lights and locking the door. Undressing stiffly, he climbed into bed and was almost immediately asleep.

His last thought was a sort of speculation on why cats in fiction have generally been described with harsh, glaring eyes, despite the fact that this one was the only real example he had ever encountered.



Gerald was not plagued by dreams of saber-toothed tigers during the night. On the contrary, he slept quite soundly. In the morning he rose early, ate a bowl of cereal and several pieces of toast and left for the library. He seemed to have forgotten the events of

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the previous day, and his mind was now set on trying to recall the point in the alphabet at which he had dropped his Shakespearean investigation. Gerald wanted to pick up the current volume of the complete, thirteen volume dictionary to check the notecards in his briefcase. What little anger was generated in his soul directed itself toward the inefficient memory and was not focused on the cat.

Arriving at the library, his first visit since the beginning of the vacation, Gerald was pleasantly surprised by the realization that there would be no unruly undergraduates. Nor would there be any bustle at all, for that matter, since it was vacation, and of course very few students were in town. How very simple, and how easily overlooked, he mused, trying to convince himself of simple absentmindedness, but in actuality flailing himself.

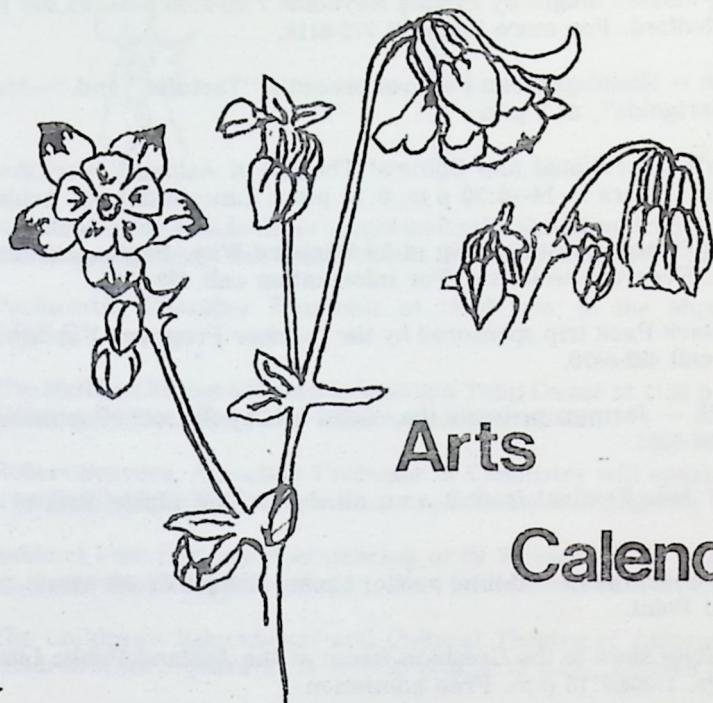
Gerald had a pleasing day at the library, despite its inauspicious beginnings- poking around in old books when he got bored with his project, making pleasant talk with another graduate student who had stayed in town to work on his thesis, and, in general, doing what he enjoyed most. The evening, once again at home, was uneventful. Gerald felt a residual modicum of hostility for the cat as he noticed it long enough to feed it, but he was pleased with the amount of work he had accomplished. As a reward, he decided to allow himself a few hours in the embrace of the television, that nearly always blackened invitation to sloth. His dictionary no longer mattered. He stretched out on the couch, having extinguished the lights, and, looked sleepily at the tiny screen of his mini-portable. Only while staring at the set and letting his mind roam about untethered did Gerald begin to ruminate on the events of the previous day. He felt more regret than anger now, even a touch of fear at his

troubled attempts to discover the true meaning and significance of cats. Eventually, feeling unreconciled in the hazy flicker of the blue tube, he succumbed to sleep.

It all happened rather quickly. Gerald awoke quite suddenly, bathed in the sleepy fog of the television test pattern. He felt claws on his chest. He was stunned and perplexed, even afraid to the point of a stifled shriek of horror and surprise. The cat, equally startled at having been awakened from its nap atop Gerald's warmth, involuntarily grasped his flesh with his claws. Its huge bulk, now half-flung, half-leaping, which had somehow failed to rouse Gerald until an unconscious stretch placed a claw in his flesh, crashed fearfully into the television set, which fell front first onto the hardwood floor.

The picture tube imploded in a sizzling flash like a naval depth charge. A smell of burnt wiring accompanied the awesome "Whhumpp!!" and it was this connection with fire that sent the semi-conscious Gerald into a panic in the darkened room. Gerald had only a second to reflect before he was lost to himself. He was first enraged with the cat, then with himself for being so confused, groggy and irrational in responding fearfully- alternately ready to kill or cry, Gerald jumped up too quickly in the dark. Dizzy from the blood rushing out of his brain, he crashed into a small bookcase, whose contents spewed onto the floor amidst the shards of broken glass. In his perplexity, Gerald touched the scratches on his chest and felt blood.

Shocked, he ran to the kitchen drawer for his French chef's knife. Holding it like a double-handled sword, and running across the crunching glass and flying books, Gerald took a desperate swing in the dark; the cat leaped and was gone. Frenzied with frustration, Gerald turned on the light and stealthily followed the cat into the bedroom.



May

- 1 1st-31st Artists in the Schools Exhibition at the Rogue Gallery in Medford. For more information call 772-8118.
Jazmins presents "Hedzola" playing African percussion music from Ghana. For times call 488-0883.
- 2 Oregon Institute of Technology, Klamath Falls, presents Oregon Symphony Orchestra with Lawrence Smith conductor, 8:00 p.m.
- 3 The Ashland Library presents Cathy Welch & Cathy Viance playing violin and flute duets at 4:30 p.m. in the Gresham Room. For more information please call your library at 482-1151.
- 4 Wednesday morning storyhour for preschoolers at the Ashland Public Library at 10:00 a.m.
SUN DAY — at S.O.S.C.: Sunrise service, films, speakers, music, demonstration projects — call the Sunergi office (772-5678) for more information.
- 4 German Language Day — Activities begin at 9 a.m. in the Britt Ballroom at S.O.S.C.

The S.O.S.C. Dept. of Theatre Arts is holding auditions for Summer Stock Dinner-Theatre season. Studio A at 7 p.m. on May 4&5 and at 10 a.m. on May 6.

Soup Making classes taught by Phyllis Reynolds 7:00-9:00 p.m. at the Rogue Gallery in Medford. For more info call 772-8118.

5 May 5th & 6th — Shakespearean Festival presents "Tartuffe" and "—Man-In-The-Moon Marigolds", at 8 p.m.

The Children's Educational and Cultural Theatre of Ashland; workshop for children from 4 years to 14—6:30 p.m.-8:15 p.m.; Lincoln School, Ashland.

Ashland Folk Dancers host dancing at 59 Winburn Way. Beginner's sessions start at 7:30. Everyone welcome. For information call 482-8986.

6 Kalmiopsis Back Pack trip sponsored by the Outdoor Program. For time and information call 482-6470.

May 5th & 6th — Jazmins presents the "Sean McCoy Sextet". For times and prices call 488-0883.

Instrumental Jazz Festival from 8 a.m. all day at the Music Recital Hall, S.O.S.C.

Jam Session: Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

4H Tea and Style Show in the Gresham Room at the Ashland Public Library. Two showings, 1:30&2:15 p.m. Free admission.

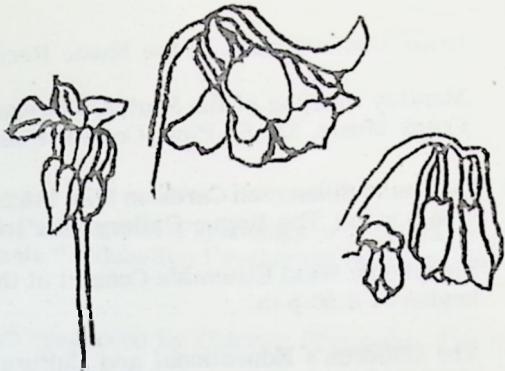
7 The Ashland Film Society present "Point of Order" with Emile de Antonio directing. This is a political documentary about the Army-McCarthy Hearings. The film is an essential document of the paranoid fifties in Cold War America; at the same time, it is good entertainment. Senator McCarthy, who stage-managed this modern morality play, posing as an investigator of communism and corruption "at the highest national level" emerges as the chief victim of the monster he created. 7:00&9:pp p.m. at 59 Winburn Way. \$1.25 members, \$2.00 non-members.

Film: "Emmanuelle Joys of a Woman" at 7:30 p.m. in the Britt Ballroom, S.O.S.C. \$1.50 at the door, identification required.

8 Ashland High School Choir Concert at 8:00 p.m. in the music recital hall S.O.S.C.

9 May 9th & 16th — Wicker Basket Classes taught by Carolyn Stieber from 7 to 9 p.m. For more information call The Rogue Gallery at 772-8118.

Childrens Storyhour every Tuesday Morning for preschoolers at the Medford Public Library 10 a.m.



11 Needlepointing Plaids Class taught by Kathy Slaughter from 7:00 to 9:00 p.m. at the Rogue Gallery, 8th and Bartlett, Medford. For more info call 772-8118.
Performing Chamber Ensemble at 12:30 p.m. in the Music Recital Hall, S.O.S.C.

The Medford Senior Citizens is having a Tulip Dance at 1:30 p.m. at the Senior Citizens Center. For more information call 772-2273.

12 Robert Seevers, Associate Professor of Chemistry will speak "Does an Electron Really Spin?" Friday at 3 p.m., Science Building 275, SOSC.

Ashland Folk Dancers host dancing at 59 Winburn Way. Beginner's sessions start at 7:30 Everyone welcome. For information call 482-8986.

The Children's Educational and Cultural Theatre of Ashland; workshop for children from 5 years to 14 — 6:30 p.m.-8:15 p.m.; Lincoln School, Ashland.

May 11-12-13 & 18-19-30; SOSC Theatre Arts Dept. present "The Hollow" by Agatha Christie. A Dinner-Theatre presentation in the Student Union w-dinner at 6:30 p.m. and show at 8:00 p.m. Tickets \$7.50 for dinner and show. Directed by Dr. Dorothy Stolp.

May 12&13-Shakespearean Festival presents "Private Lives" and "Man-In-The-Moon Marigolds", 8:00 p.m.

13 Jam Session: Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

Castle Crags Climb sponsored by the Outdoor Program. For time and information call 482-6470.

114 Ashland Film Society presents "Maedchen in Uniform", directed by Leontine Sagan. This legendary film, obstructed by US censors, was later voted the best film of the year by the New York press. 7:00&9:00 p.m. at 59 Winburn Way, Ashland. \$1.25 members, \$2.00 non-members.

Book Binding & Paper Marbeling class taught by Pat Houghton. 9:00-4:00 on Saturday and 10:00-5:00 Sunday, at the Rogue Gallery. For more information call 772-8118.

15 Brass Choir Concert in the Music Recital Hall, S.O.S.C. at 8:00 p.m.

18 Monthly meeting of the Southern Oregon Folklore Society, 7:30 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

Classes in Silkscreen Cards on May 18&25, taught by Sue Densmore from 7:00-9:00 p.m. at The Rogue Gallery. For more info call 772-8118.

Symphonic Wind Ensemble Concert at the Music Recital Hall, SOSC. Concert begins at 8:00 p.m.

19 The Children's Educational and Cultural Theatre of Ashland; workshop for children from 4 years to 14 — 6:30 p.m. until 8:15 p.m.; Lincoln School, Ashland.

Ashland Folk Dancers host dancing at 59 Winburn Way. Beginner's sessions start at 7:30 p.m. Everyone welcome.

20 Jam Session: Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

Seven Lakes Basin Back Pack trip sponsored by the Outdoor Programs. For times and more information call 482-6470.

Blue Grass Festival at Fuller Field at SOSC. Music begins at 12:00 noon until 9:00 p.m.

21 Ashland Film Society presents "Great Expectations," directed by David Lean. Stars Finlay Currie, Jean Simmons and John Mills. 7:00 & 9:00 p.m. at 59 Winburn Way, Ashland. \$1.25 members, \$2.00 non-members.

23 Concert Choir Concert, SOSC Music Recital Hall at 8:00 p.m.

Medford Senior Citizens is having a Mayflower Dance at 1:30 p.m. at the Senior Citizens Center.

24 Dixie-land Jazz Concert — Rogue Community College, Grants Pass; 8:00 p.m.

Annual Meeting KSOR Listeners' Guild, 7:30 p.m., SOSC Stevenson Union, Room 313.

Van & Backpack Tour of Steens & Hart Mt. sponsored by Outdoor Programs. For more information call 482-6470.

25 Vocal & Instrumental Jazz Concert at SOSC Music Recital Hall, 8:00 p.m.

SOSC Dept. of Theatre Arts presents "Voices", by Susan Griffin. A.B.F.B. thesis in directing presentation. Studio A at 8 p.m. \$1 and 50 cents. Directed by Robin Murphy.

26 Ashland Folk Dancers host dancing at 59 Winburn Way. Beginner's sessions start at 7:30 Everyone Welcome.

Lynn Devenport, Assistant Professor of Psychology will speak on "Animal Learning and It's Neural Basis." Education-Psychology building, Room 254 at 3:00 p.m.

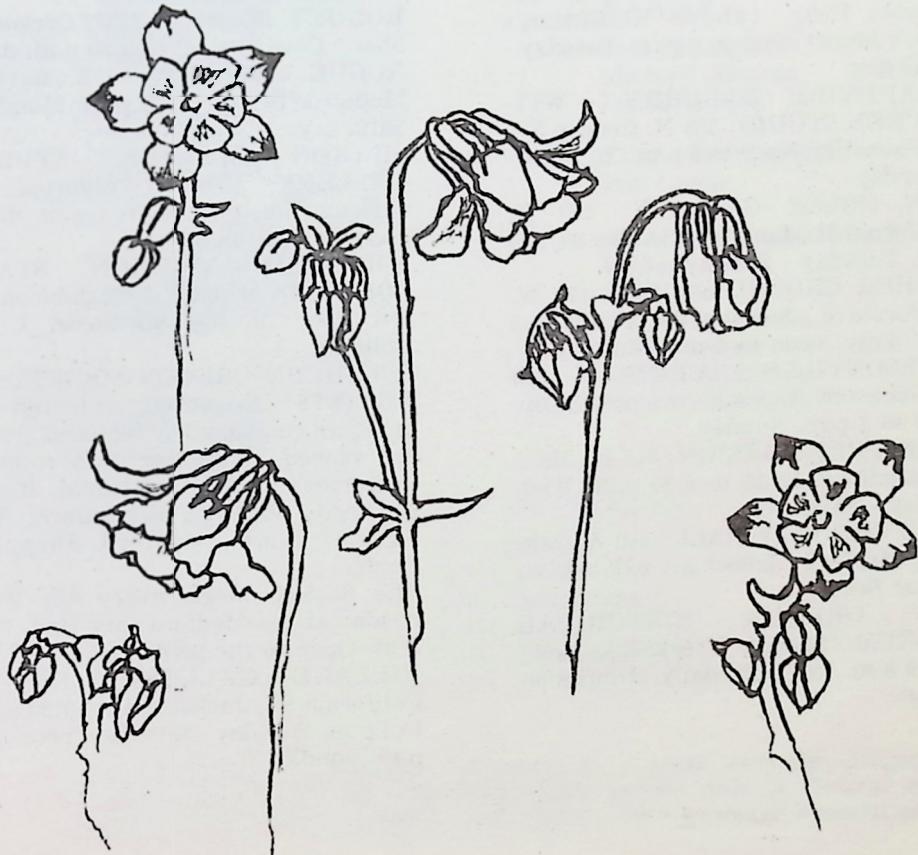
27 Sisters & Broken Top Climb sponsored by Outdoor Programs. For time and information call 482-7470.

Class on Garden Flower Arranging taught by Susie Pennell from 9-12 a.m. at The Rogue Gallery in Medford. For more info call 772-8118.

Jam Session: Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pne, Central Point.

28 Ashland Film Society presents "Le Boucher" directed by Claude Chabrol. 1975 French film starring Robert Lauder, Stephane Audran and Jean Yanne. 7:00 & 9:00 p.m. at 59 Winburn Way, Ashland. \$1.25 for members, \$2.00 non-members.

29 Memorial Day



Galleries

ALABASTER EGG: 175 E. California St., Jacksonville. 10 a.m. to 5 p.m. Tuesday - Saturday, noon to 5 p.m. Sunday.

CASA DEL SOL: 82 N. Main, Ashland. 11 a.m. to 5 p.m. Tuesday - Saturday.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m. Monday - Saturday.

CRATER ROCK MUSEUM: 2002 Scenic Ave., Central Point. 11 a.m. to 7 p.m. daily.

FRAME HOUSE & GALLERY: 1960 W. Main, Medford. 9:30 a.m. to 5 p.m. Monday - Friday, 9:30 a.m. to 3:30 p.m. Saturday.

GALLERY ONE: 232 S.W. Sixth St., Grants Pass. (above Kauffman's Men's Store) noon to 5 p.m. Tuesday - Saturday.

GRAPEVINE GALLERY - WITTEVEEN STUDIO: 305 N. Oregon St., Jacksonville. Noon to 5 p.m. Tuesday - Saturday.

HEN HOUSE GALLERY: 160 E. California St., Jacksonville. 10 a.m. to 5 p.m. Tuesday - Sunday.

HIGHER GROUND STUDIO: 175 W. California St., Jacksonville. 11 a.m. to 5 p.m. daily, noon to 4 p.m. Sunday.

JACKSONVILLE MUSEUM: N. 5th St., Jacksonville. 9 a.m. to 5 p.m. daily, noon to 5 p.m. Sunday.

MAINSTREET DESIGN: 411 E. Main St., Medford. 12:30 to 5:30 p.m. Wednesday - Saturday.

MEDFORD CITY HALL: 8th & Oakdale, Medford. School art exhibits on the 1st floor.

OLD OREGON HISTORICAL MUSEUM: Sardine Creek Rd., Gold Hill. 9 a.m. to 5 p.m. daily. Admission charge.

OREGON COLLEGE OF ART: 30 S. First St., Ashland. Gallery: 8 a.m. to 4 p.m. weekdays. On-going exhibits of student work.

OREGON FRAUDER: 135 W. California St., Jacksonville. 10 a.m. to 5:30 p.m. Monday - Saturday, 1 p.m. to 5:30 p.m. Sunday.

PAULSEN HOUSE: 1 W. 6th St., Medford. 9:30 a.m. to 5:30 p.m. Monday - Saturday.

PIJON SOUTH: 225 W. Main St., Medford. 11:30 a.m. to 5:30 p.m. Tuesday - Saturday.

PIONEER VILLAGE: N. 5th St., Jacksonville. 9 a.m. to 8 p.m. daily. Admission charge.

ROGUE'S BOUNTY: 21377 Oregon 62, Shady Cove. 9 a.m. to 5:30 p.m. daily.

ROGUE GALLERY: 40 S. Bartlett, Medford. 10 a.m. to 5 p.m. Monday - Saturday.

SHARON WESNER STUDIO-GALLERY: 160 E. California St., Jacksonville. 10 a.m. to 4 p.m. daily, noon - 4 p.m. Sunday.

SOUTHERN OREGON STATE COLLEGE: Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries: Crater National Bank, Medford; Stanley's Restaurant; The Oregon Bank, Medford Shopping Center.

The Society meets every 4th Wednesday at the Medford City Hall, 7:30 p.m. Open to the public.

VILLAGE GALLERY: 130 W. California St., Jacksonville. 10:30 a.m. to 4 p.m. Tuesday - Saturday, noon to 4 p.m. Sunday.

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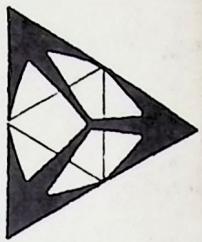
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